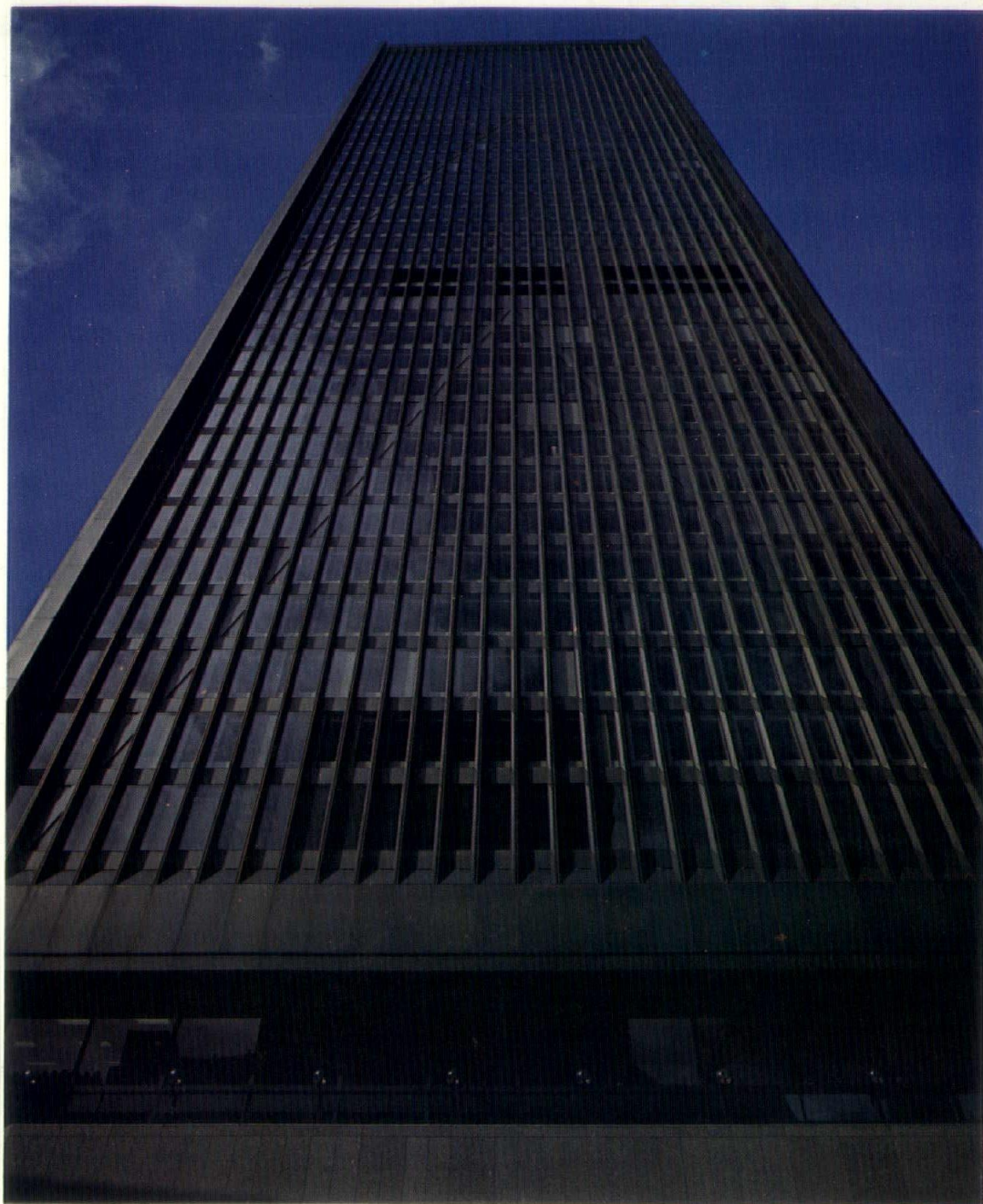


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March 1971

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Note: Credit for the photographs of the Colleges of Science and Applied Science at the Rochester Institute of Technology, featured in the February issue of *New England Architect*, was given correctly to Photo-work. The photographer, however, was Wayne Soverns, Jr.

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SWENSON SERVES ARCHITECTURAL NEEDS WITH GRANITE

by David A. Tillman

The Beinecke Rare Book and Manuscript Library at Yale University (opposite page) uses Swenson Woodbury White for both the exterior building material and the plaza around the structure. Architect: Skidmore, Owings and Merrill; Designer, Gordon Bunshaft. The Museum of Modern Art in New York City (below) uses a specially muted sanded finish for unobtrusive gallery walls and flooring. Architect: Philip Johnson Associates.



AMONG the many materials mined and quarried, or fabricated and processed, in New England, few have served architects more effectively than granite. The Beinecke Rare Book and Manuscript Library at Yale University comes immediately to mind as an outstanding example of an architectural statement whose validity derives to a great extent from the imaginative use of this fascinating material. On a more modest scale, the Bank of New Hampshire Headquarters, now under construction in Manchester, N. H., also features granite; specifically, thermal stippled black granite, one of six granite finishes developed by the John Swenson Granite Company of Concord, N.H.



Thermal stippled black granite was originally pioneered for Philip Johnson's Seal Harbor, Maine Museum in 1958. Swenson added jet honing to thermal stippling for the CBS headquarters in 1962. Since that time those two surfaces have become very popular due to their even approach to highlighting the colorful characteristics of the premier stone material.

Besides those two finishes, Swenson developed such ideas as a notched corduroy surface. These and the more traditional faces make for twenty-seven surfaces and nine colors which the Concord firm can offer. "In fact," states Malcolm Swenson, president of the company, "if these combinations do not meet an architect's needs, we'll work with him to create what he wants." The popular thermal stippling was born of just such a necessity.

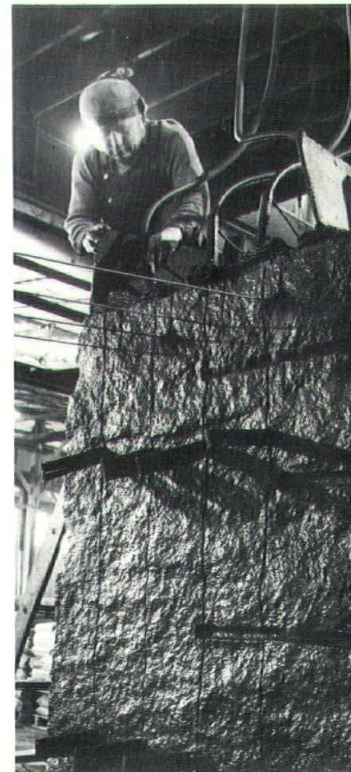
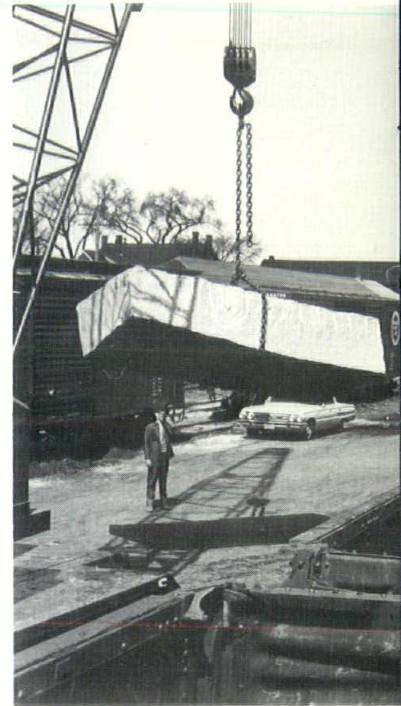
Product development for architects is not restricted to appearance however; Langdon I. Garrison, chief engineer of the firm, recently devised a new anchoring system for attaching exterior granite panels to precast concrete. This system consists of a shear hub bonded rigidly into the concrete. The granite is placed upon it by means of a circular groove in the stone panel. Garrison's system allows for the limited movement resulting from differing thermal conditions and rates of thermal linear expansion; and it also provides the necessary strength for a permanent anchor.

The Swenson firm has always been oriented more towards architects than contractors. It has ten men with architectural training including one who teaches building design courses in New York City. The firm will start its serv-



Major tenant of the Boston Company Building (See Cover) is the Boston Safe Deposit and Trust Company, whose solid Swenson Granite facade contrasts vividly with the bronze-colored aluminum that sheathes the forty-one-story building designed by Associated Architects Pietro Belluschi of Boston and Emery Roth & Sons, New York.

FROM



QUARRY TO SKYSCRAPER

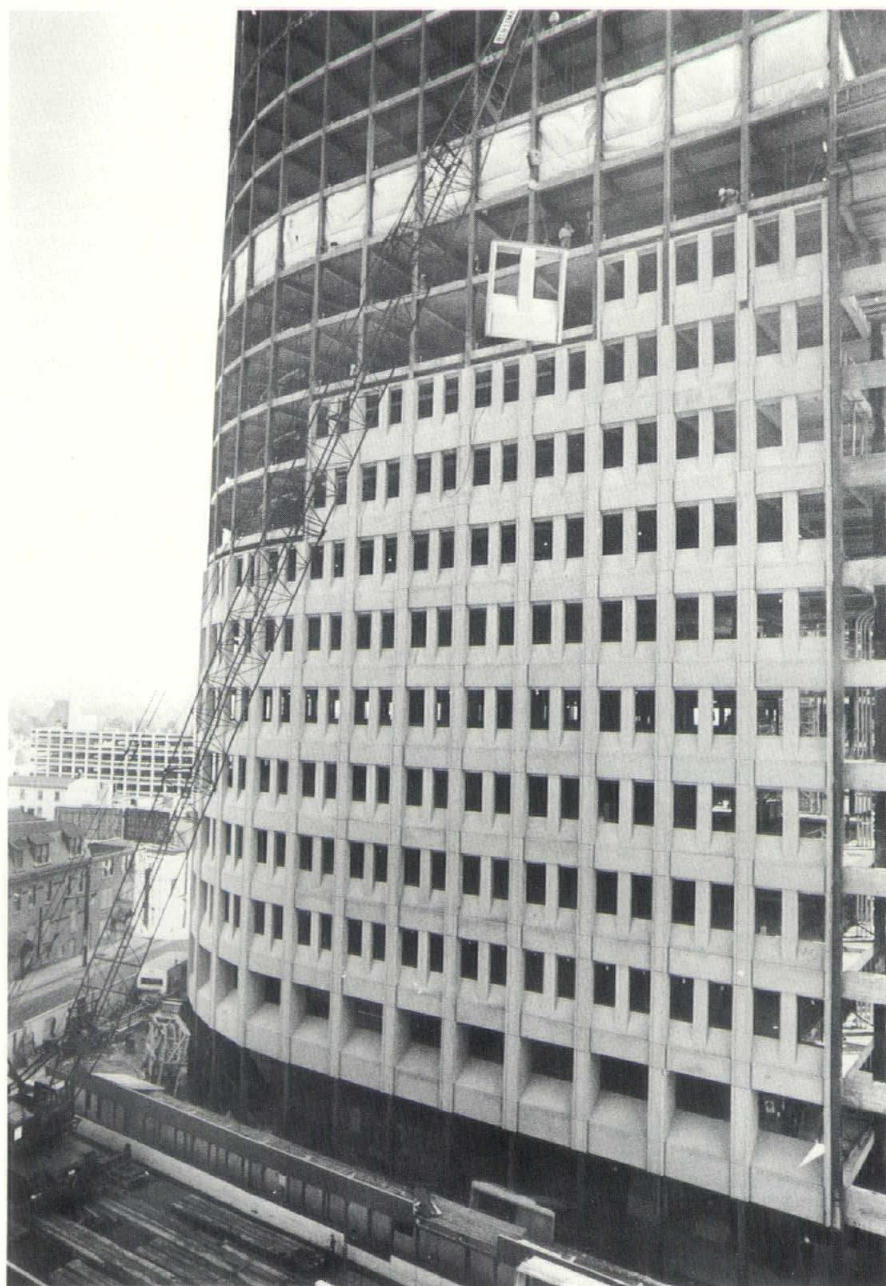
HOW granite gets from its natural rock form to its finished form on buildings is a fascinating process.

First, large blocks are cut to rough dimension by high temperature torches; this is the process of flame channeling. The blocks are then moved to Swenson's fabricating plant where large wire saws cut them into 1½-2½-inch thick slabs — depending upon the specification. Cutting tolerances — despite

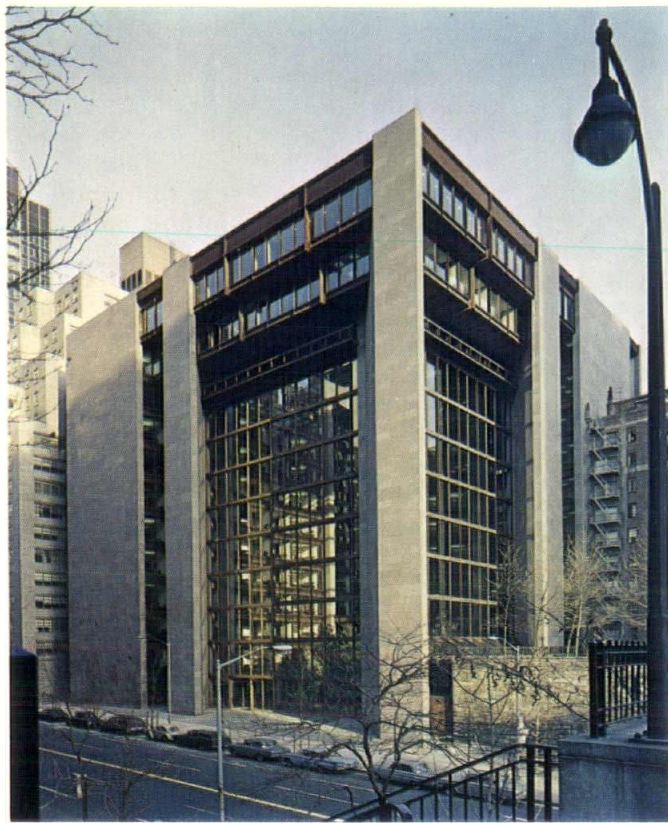
the enormous size of the blocks — are 1/64 inch.

Slabs are then given one of 27 finishes. In the case of a thermal-stippled jet honed surface, they must first be treated by an extremely high temperature burner developed jointly by Swenson and the TAFA Division of Ionarc, Ltd. (Bow, N.H.) Then they are shot blasted by steel and glass beads.

After finishing, the slab is trimmed to height and width dimensions by diamond saws. Anchoring preparations are also made at this junction. Finally, the finished granite panel is shipped to the construction site.



(above) Transporting quarried Vinalhaven Granite from Maine to Concord, N.H., for fabrication processing. Ultimately it was used on the Dupont Corporate Headquarters in Wilmington, Delaware. (left) Wire sawing slabs of granite to tolerances of up to 1/64th inch. (right) The Dupont Corporate Headquarters, shown here under construction, has 37 pieces of sculptured Vinalhaven granite preset into panels, which are then mounted. Architect: Vincent Kling Associates.



(above) Two views of the Ford Foundation Headquarters in New York. Architects: John Dinkeloo of Kevin, Roche & Dinkeloo, Hamden, Conn. (below) The Seagram Building in New York City rises from a podium of Swenson Pink Granite, crossweave finish. The precision regularity of crossweave markings was achieved through use of specialized automatic machinery. Architects: Mies van der Rohe and Philip Johnson.



ices by working with an architect on any project at the preliminary design stages — even before the materials selection has been made. It furnishes samples and shows the inherent advantages of granite both in terms of adding dimensions of color and stature to an edifice. At this stage they may develop new finishes such as thermal stippling, and specific anchoring devices such as the shear hub.

After the extensive preliminary work, and after the materials have been selected by the architect, they must bid against other granite fabricators for the job.

However, Swenson's product development occurs not only at the project level; recently they contracted with the University of New Hampshire's Center for Industrial and Institutional Development to examine molecular and atomic changes caused by polishing granite. This basic research may lead to new methods of polishing, as well as new uses for that surface treatment.

The John Swenson Granite Company regularly bids on over one hundred projects each year; they

may obtain and handle over thirty of them. To attain this level of activity, the Concord firm has doubled its slabbing capacity, and increased its cutting and finishing capabilities. It has developed five new quarries — all in the past three years. In addition, it added a third shift in some of the fabricating areas.

Swenson has fabricated granite for such projects as the Pittsburgh National Bank; the Dupont Corporate Headquarters Building in Wilmington, Delaware; the Boston Company Building in Boston; the Michigan Bell Telephone Building in Detroit; the Kevorkian Center at New York University; and the Hirshhorn Museum of the Smithsonian Institution in Washington, D.C. Of its present in-house projects, six are located in New England, five are in New York State, and six in other states.

"Architects are using a variety of light colored granite from buff to pearl," according to Malcolm Swenson. "The range from true black to white, including the grays, is also found on many designs. Our offerings, between the diversity of colors and finishes, will increase

in usage as more architects rediscover the old/new material — building granite. Next year we project total sales of \$4.5 million — up one million from this year."

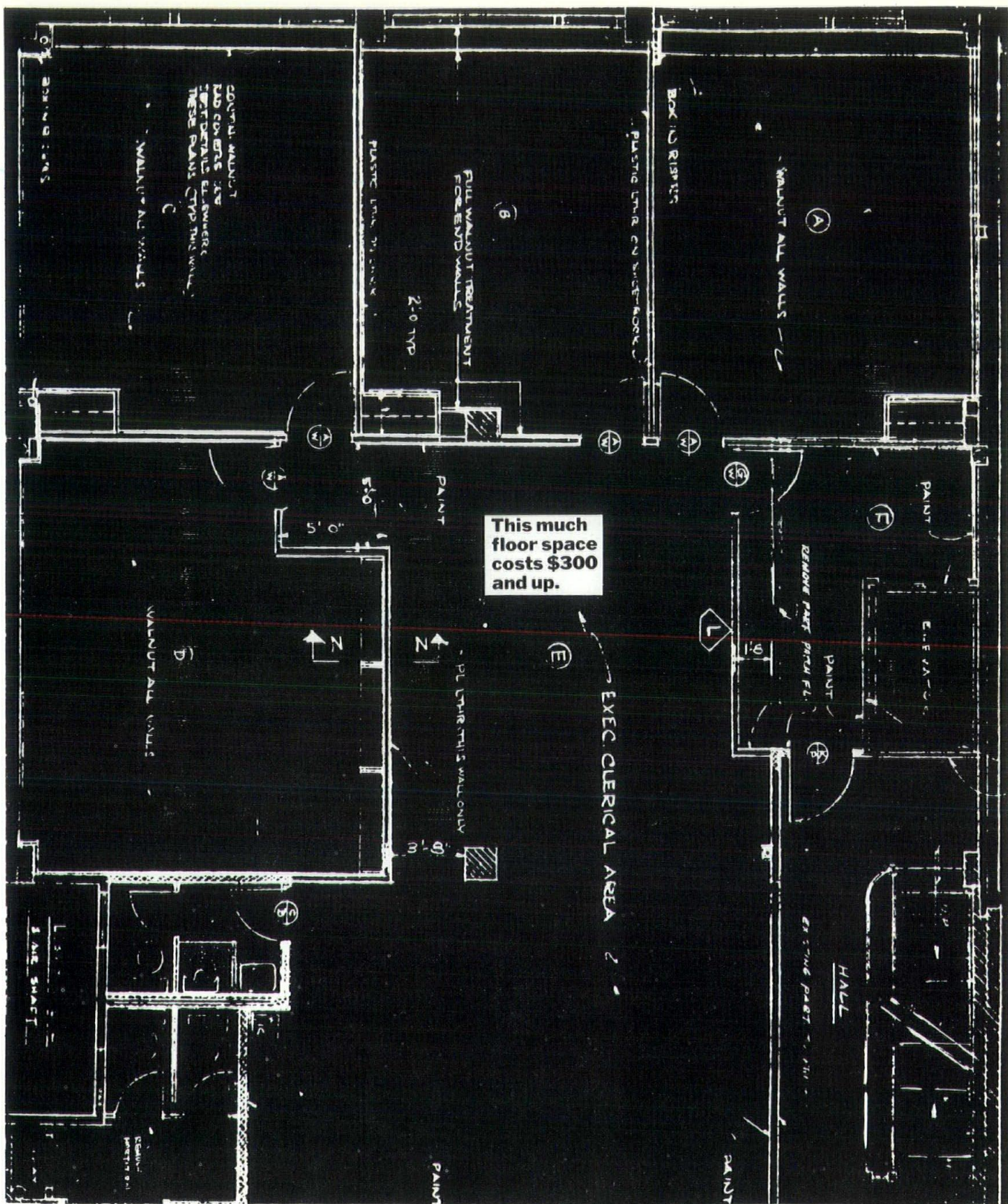
Malcolm Swenson became president of the organization in 1968, at which time he reevaluated corporate goals, instituted cost accounting procedures and organized a board of directors with members outside the Swenson family. The result was a modern management team in a company — and industry — known for family management and relatively unsophisticated techniques.

Swenson had worked in the quarries and in the fabrication plant prior to entering college. His training at Dartmouth, in Innsbruck, Austria, and at Harvard Business School included both architecture and business, and it was his interest in both these fields that made it possible for him to effect a dramatic company turnaround.

Sales, which were declining when he took over, have doubled in the past two years — an achievement due in no small part to the expansion of services to architects.

(below) Corduroy finish developed specially for the New York Telephone Building.





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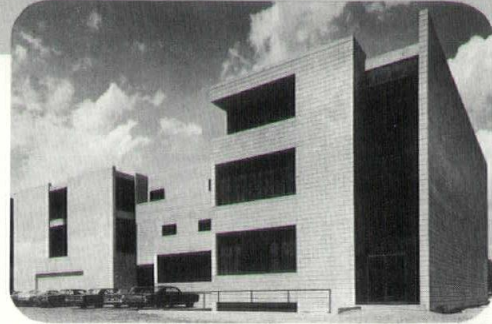
Boston Edison Company
New England Electric
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Dixwell Congregational Church, New Haven, Conn.
 Product: Split-face concrete masonry units.
 Architect: John M. Johansen, New York City.
 General Contractor: Dwight Building Co.

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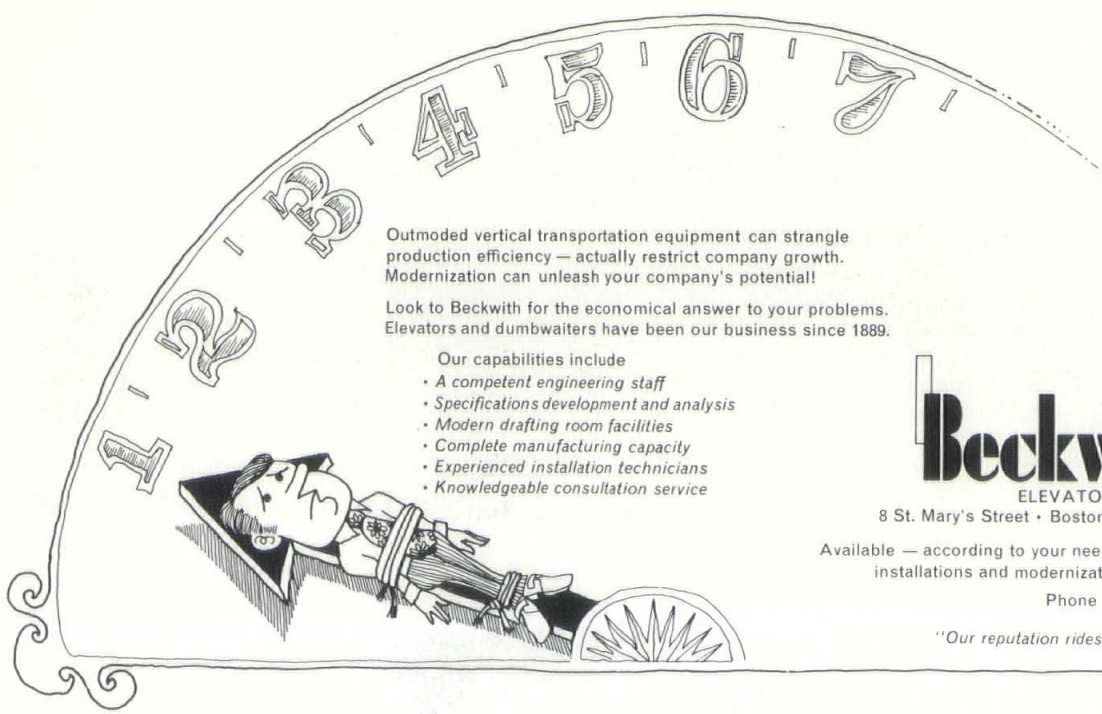
Neighborhood School of Music, New Haven, Conn.
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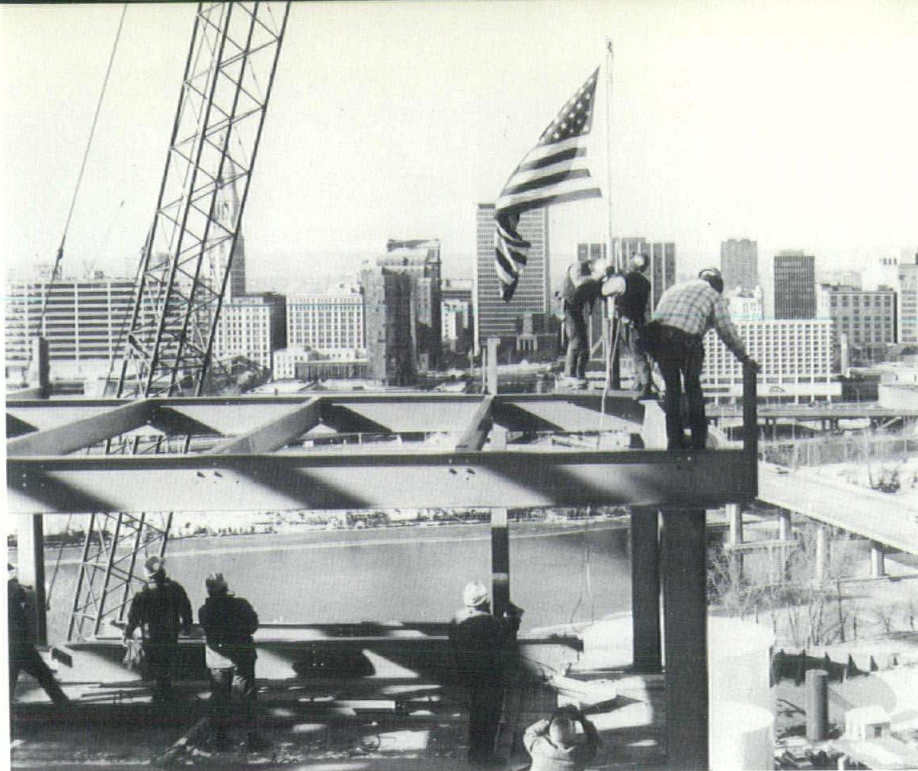
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Founders Tower, 19-story office building at Founders Plaza, East Hartford, Conn., was topped out in traditional fashion recently when an American flag was raised from the final steel member that was swung and bolted into place atop the 244-foot building. This is the second building of the proposed 30-acre plaza. The six-story operations center for Connecticut Bank and Trust Company, topped out several months ago, is scheduled for occupancy this summer. Also part of the first phase of the plaza development is a two-story garage topped with a landscaped promenade plaza. Architect: Charles DuBose, F.A.I.A., Hartford.



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NOTES & COMMENTS

Nickerson & Todisco

Arthur W. Brown and Herbert R. Fisher, Jr., of Crimp, Brown & Fisher, Inc., have announced the appointment of Carl V. Nickerson and Philip J. Todisco as corporate officers and directors.

The corporate name will be Brown Fisher Nickerson and Todisco, Inc.

Frank W. Crimp, former president of Crimp, Brown & Fisher, Inc., retired July 1, 1969, and now serves as an advisor and project manager for the firm.

Youlden Joins California Products

Robert E. Youlden has joined the California Products Corporation as Architectural Sales Consultant, Robert J. Caldwell, corporation president, announced.

California Products, the original developers of latex interior and exterior paints in New England, manufactures a variety of building products, paints, and recreational surfaces.

A former employee of the Glidden-Durkee Division of SCM Corporation, Mr. Youlden is a resident of Westwood, Massachusetts.

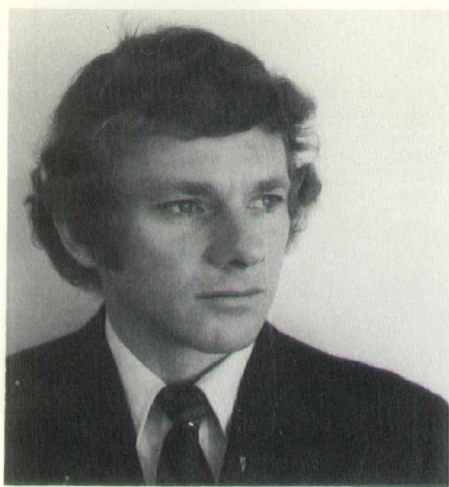
G.E. Oven Brochure Available

Approximately 70 models of General Electric ovens are described in a new 12-page brochure giving key features, such as production capacities, and suggested time and temperature charts for GE convection ovens, deck ovens, microwave ovens, Space Saver ovens, convection oven ranges, standard one-pan range ovens and broiler finishing ovens. Illustrations include cutaway drawings on convection ovens and convection oven ranges. The free brochure is available from the General Electric Company, Commercial Equipment Department, 14th and Arnold Streets, Chicago Heights, Illinois 60411.

John O'Connor At Foster Brothers

John P. O'Connor, former Executive Director of the New England Concrete Masonry Association, has recently joined Foster Brothers,

New England Architect



John P. O'Connor

Inc., a major Boston-area supplier of concrete block. Mr. O'Connor will be responsible for technical service to the design profession.

A native Pennsylvanian, Mr. O'Connor is a 1958 graduate of Penn State University, with a B. S. in Civil Engineering. He has been closely involved with the concrete block industry since 1966, when he was engaged as design engineer for the National Concrete Masonry Association.

Since late 1967 Mr. O'Connor has been located in Boston, pro-

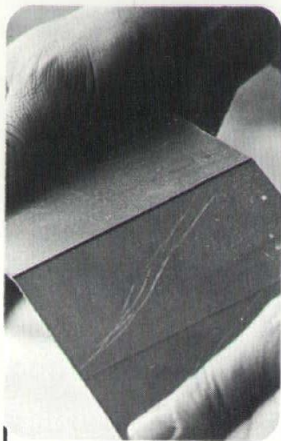
viding concrete masonry technical information for architects, engineers, building inspectors, and governmental agencies throughout the six New England states.

Mr. O'Connor is editor of the **PARAMETER**, monthly publication of the Boston Chapter of the Construction Specifications Institute, and is also Recording Secre-

tary of the New England Chapter of the American Concrete Institute. In addition to serving on the Boards of Directors of these two organizations, he is active in numerous other building trade organizations.

With his wife and three daughters, Mr. O'Connor is a resident of Wellesley Hills, Massachusetts.

(Continued on page 28)



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THE Ross residence is situated on a two-hundred acre estate in Hinesburg, Vermont. The main living spaces in the house are oriented eastward to a view over a private valley and beyond to the Green Mountain Ranges. These main living spaces expand onto terraces to the east and south.

The house itself is comprised of three barnlike "sheds" pushed together. The large center "volume" consists of a two-story entry hall, living and dining areas, kitchen and work room with one bedroom and a study on the second floor.

A second volume on the north side includes master and guest bedrooms on the ground floor and two children's bedrooms on the second floor. A tall stair tower joins these two forms and brings southern light into the center of the house.

The third volume on the south side is a large casual family living room.

Natural materials are used inside and out. The exterior walls are sheathed in cedar planks and the roofs are of cedar shakes.

Except for the sliding aluminum doors off the living and dining areas, all windows are Andersen or Pella wood sash set into custom frames.

The entry, living and dining floors are slate.

Because of the rather large volumes of the house, it was framed completely with 2 x 6's and all exterior walls have 6 inches of insulation. Heating is electric. Area is 3869, cubage 48,675 cubic feet.

Principal-in-charge was Charles J. Hubbard, AIA; Designers, Nick Ohly and William C. Henderson, AIA; Job Captain, Willem I. de Groot.

ROSS HOUSE

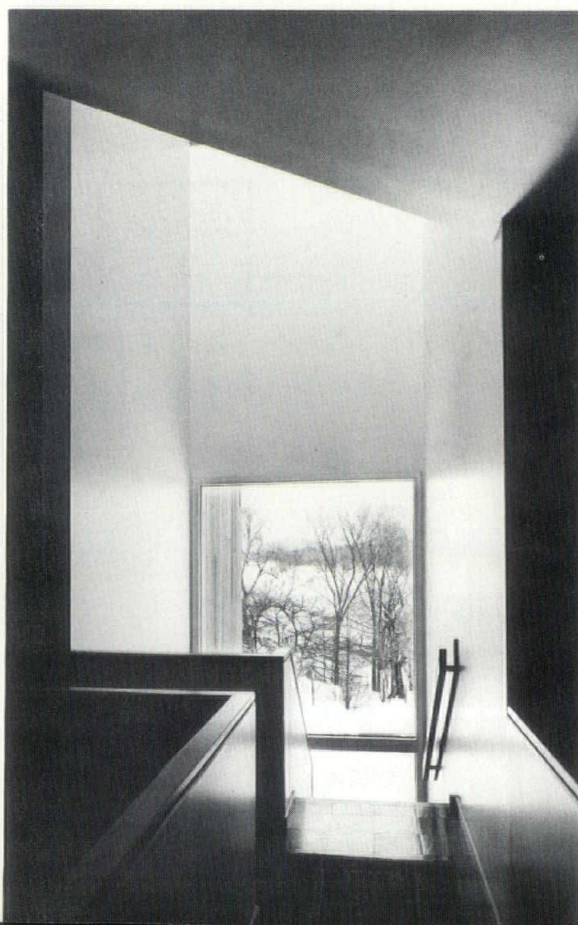
Hinesburg, Vt.

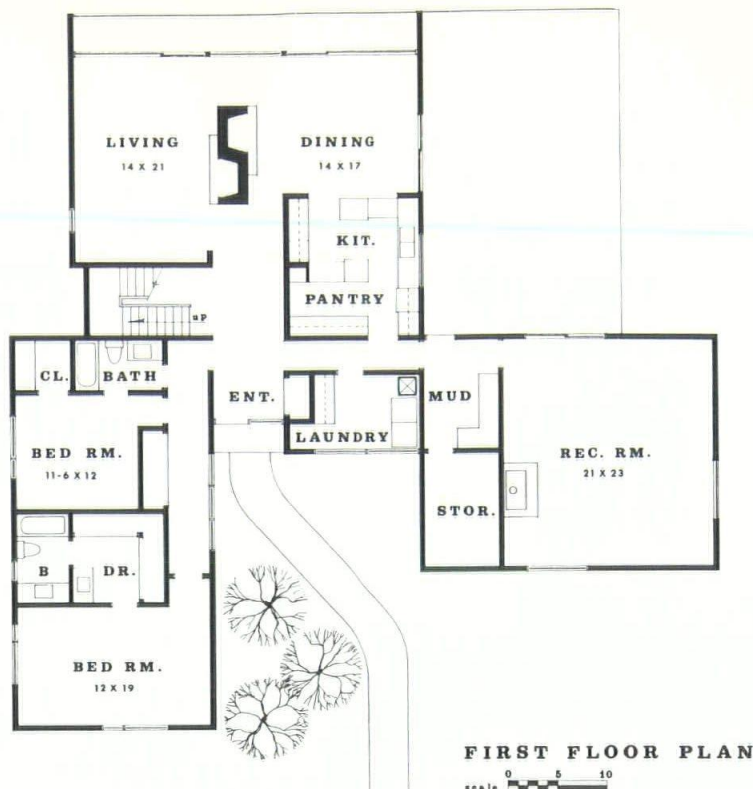
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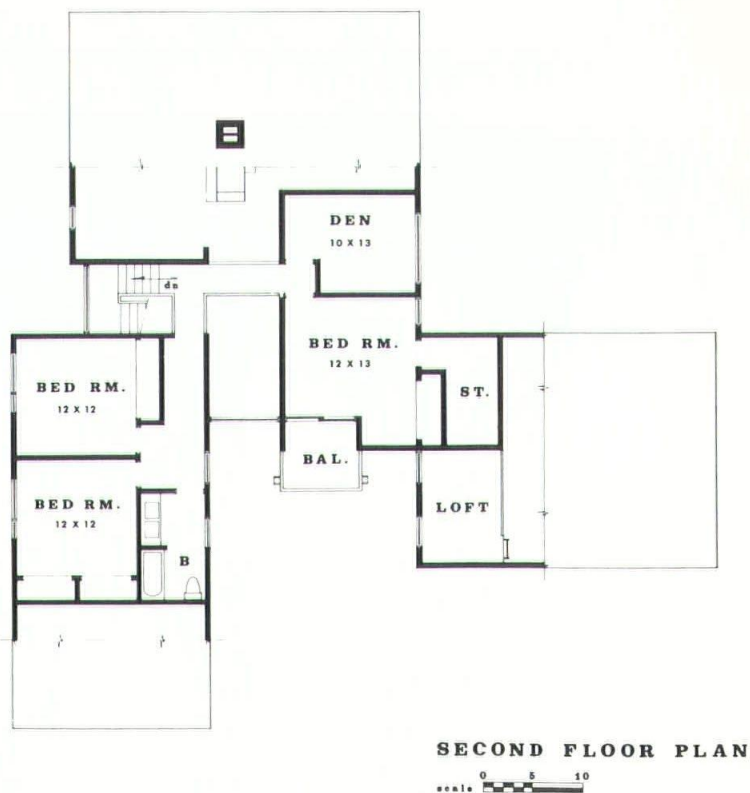


Because of the rather large volumes of the house, it was framed completely with 2 x 6's and all exterior walls have 6 inches of insulation. The tall stair tower joining two forms brings southern light into the center of the house.





The house itself is comprised of three barn-like "sheds" pushed together. The large center "volume" consists of a two-story entry hall, living and dining areas, kitchen and work room (First Floor Plan, above) with one bedroom and a study on the second floor (Upper Floor Plan, right.). A second volume on the north side includes master and guest bedrooms on the ground floor and two children's bedrooms on the second floor. The third volume on the south side is a large casual family living room.



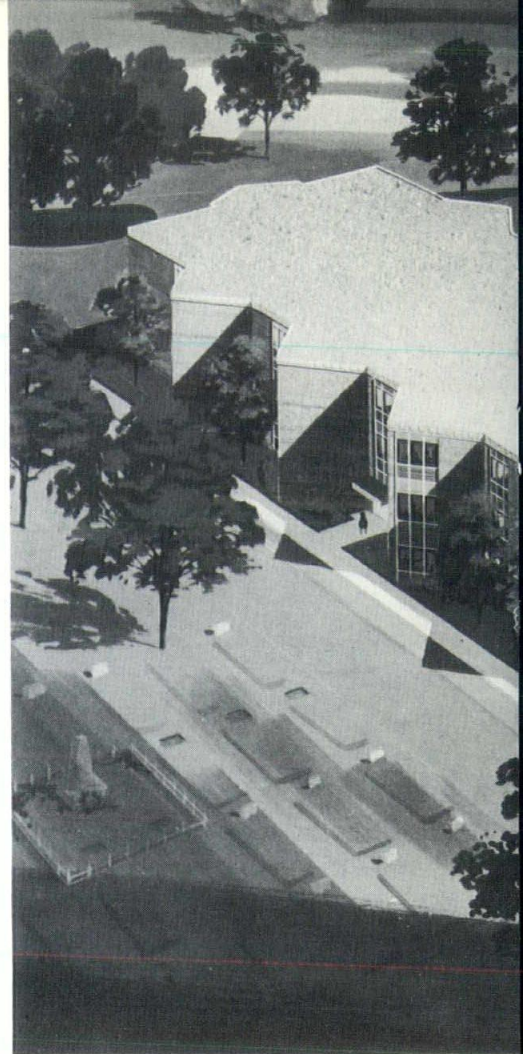


Sliding glass doors of dining area lead to terrace on the south side of the house. The exterior walls are sheathed in cedar planks and the roofs are of cedar shakes. The main living spaces in the house (left) are oriented eastward to a view over a private valley and beyond to the Green Mountain Ranges.

JOSEPH E. LEE SCHOOL

Boston

Isidor Richmond & Carney Goldberg
Architects — Boston



THE \$5.5 million Joseph E. Lee School is one of 12 unusual schools under construction in Boston as part of Mayor Kevin H. White's major school building program.

It will be larger and better equipped than most Boston elementary schools, and is designed to serve also as a community center for the integrated neighborhood in the City of Boston's Dorchester district in which it is located.

Planned by Boston's centralized building authority, the Public Facilities Department, the large rambling, irregularly shaped structure will accommodate 1,100 students and will contain approximately 137,000 square feet of space. The school will vary from one to three stories in height. All principal spaces are to be air-conditioned. All floors are

to be carpeted.

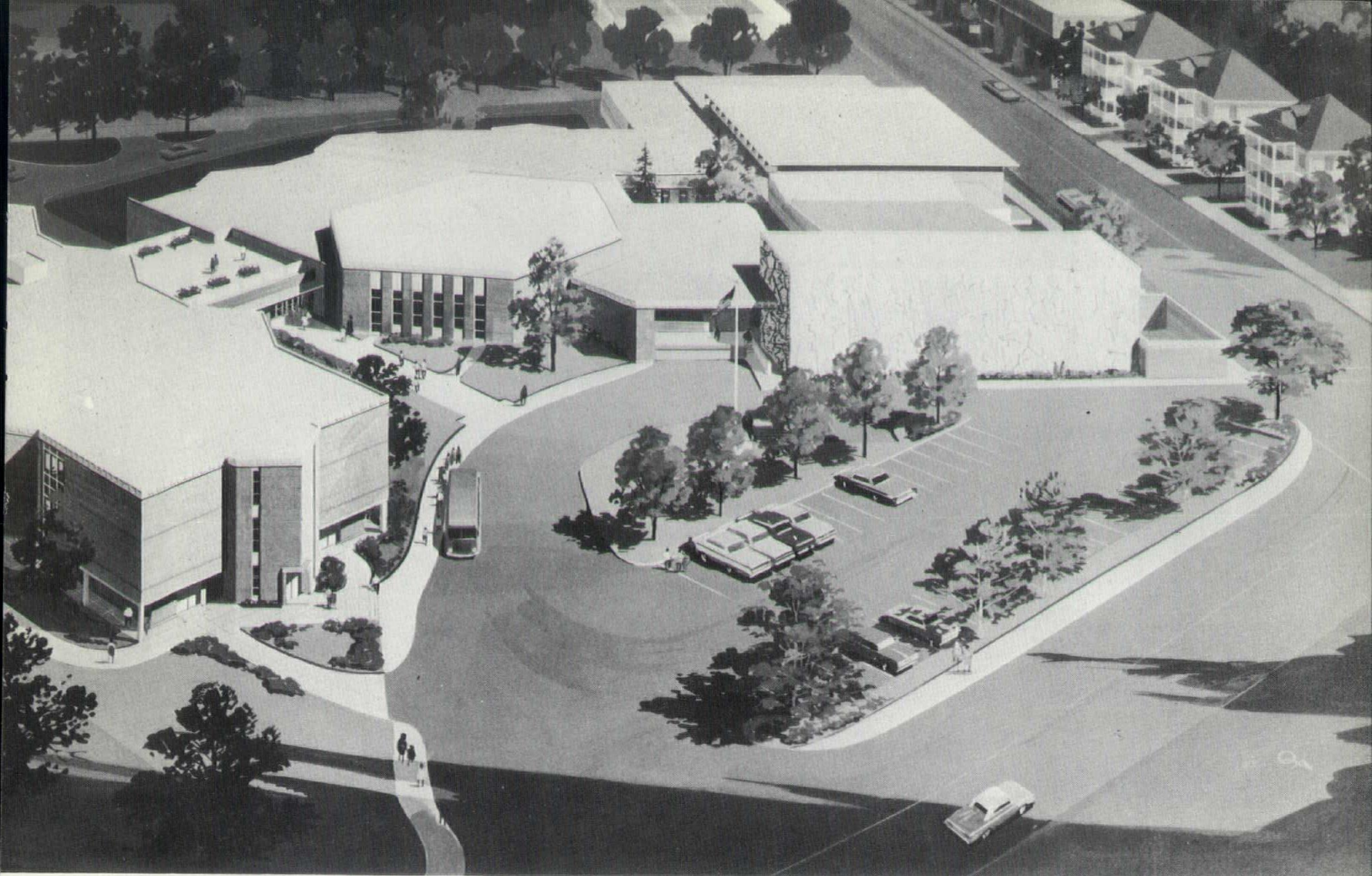
It is being constructed on a five-acre site in three sections, including a three-story classroom building with "saw-toothed" exterior walls, a connecting centrally located 1-½-story multipurpose room and seven-room kindergarten section, and a multi-level swimming pool-gymnasium-theater area.

So unusual is the design of the structure, created by architects Isidor Richmond and Carney Goldberg, Boston, that its steel-framed profile varies with nine different roof levels having more than 100 assorted roof slopes.

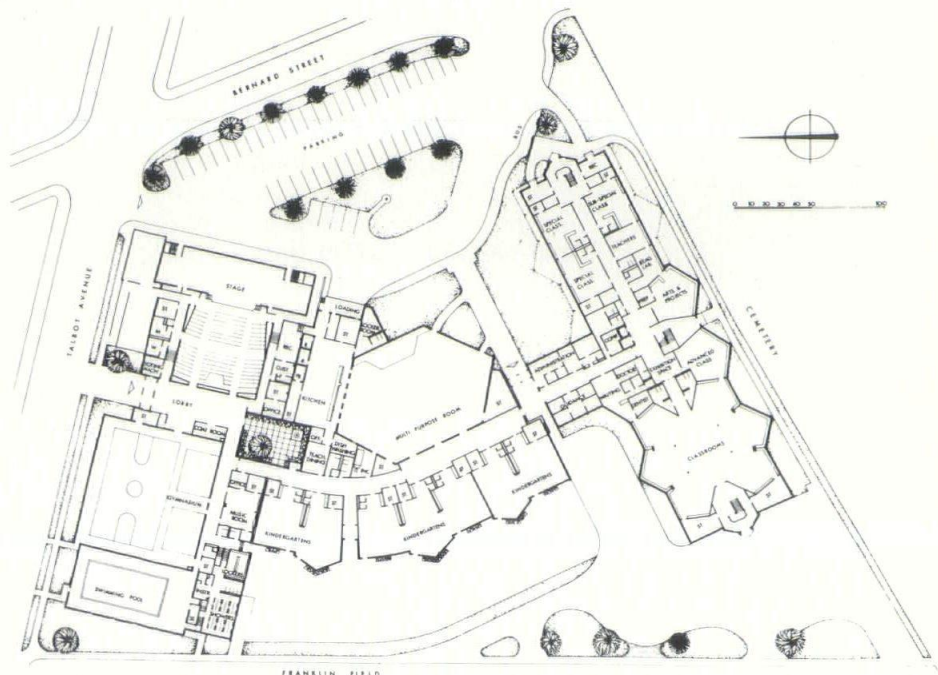
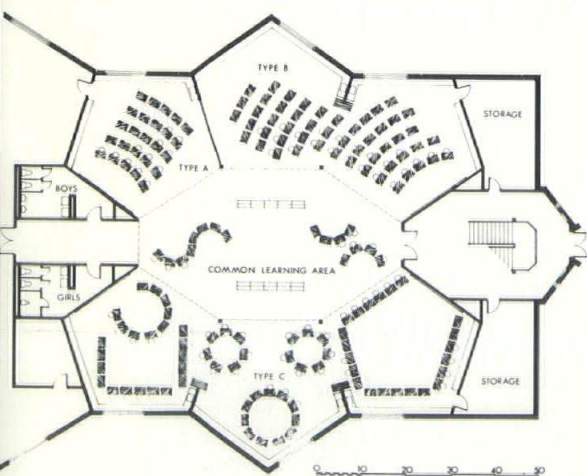
The architects utilized the "cluster-classroom" principle, eliminating the traditional and wasteful corridor. Six rooms for 25 children each are clustered in two groups of three

rooms around a common area — with movable partitions between each classroom (and between the rooms and the central common area).

To support the neighborhood-use concept, the school also will contain community rooms, offices for civic activities, meetings, classes, services and the like. The kitchen, adjoining a multipurpose room-cafeteria, can be used for various evening functions aside from feeding children. The theater, too, for example, will seat 600 and not only has room for professional productions, concerts and lectures, but actually is intended for the community to organize its own theater and stage its own plays. A key objective of the new school is to avoid the costs of having to build separate facilities for "after-school" activities.



(above) The unusual multilevel facility was designed for both student and community use. It will have nine different floor levels and more than 100 varying roof slopes. (left) Traditional corridors were eliminated by use of the "cluster-classroom" principle. Six rooms for 25 children each are clustered in two groups of three rooms around a common area — with movable partitions between each classroom (and between the rooms and the central common area).





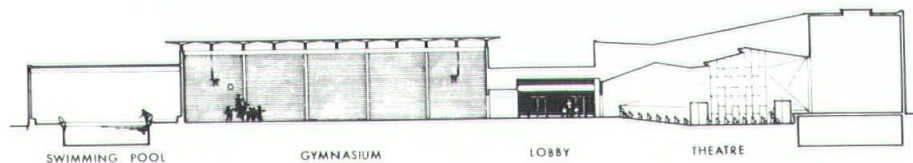
Nearing completion (above) is the three-story classroom building. Designed to support the neighborhood-use concept, the school will be the first in the area to remain open from 8 a.m. to 12 p.m. for 52 weeks a year.

"In effect," says architect Richmond, "this school is a first in that it is to be kept open from 8 a.m. to 12 p.m. for 52 weeks a year."

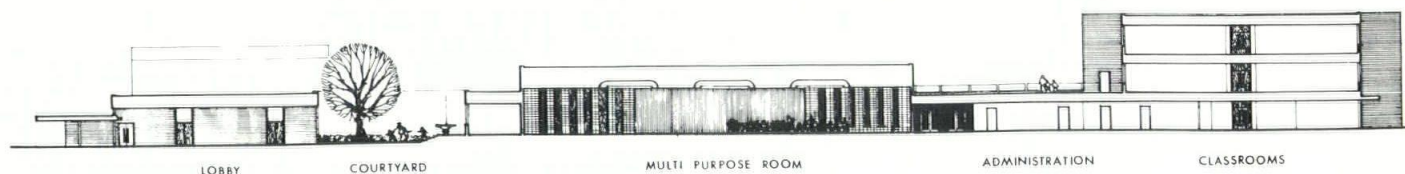
Approximately 500 tons of ASTM A36 steel were supplied for the unique structure by Bethlehem Steel

Corporation. This material is being fabricated by L. Antonelli Iron Works, Inc., Quincy, Mass.

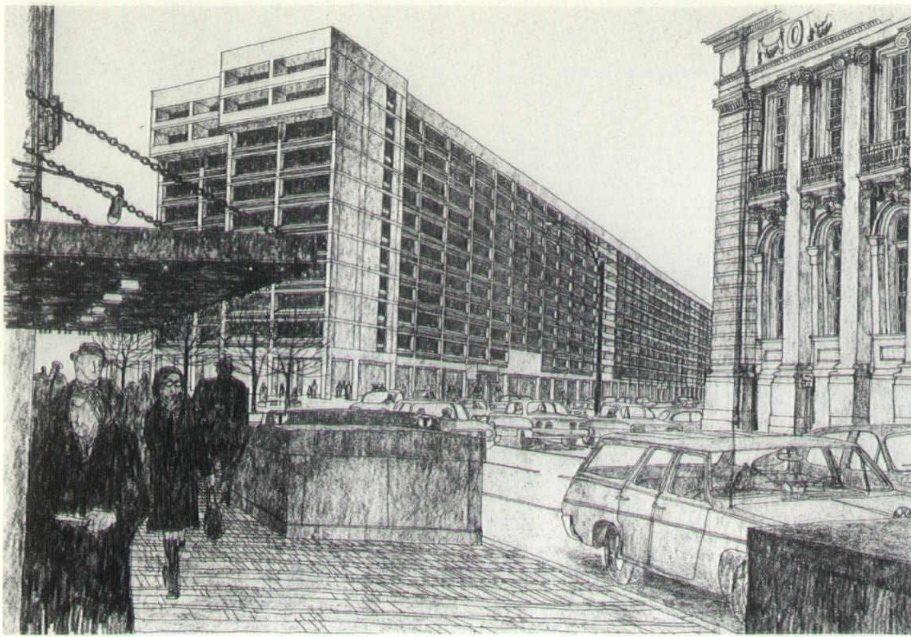
Solimando Inc., Dorchester, is the general contractor for the project, which is scheduled for occupancy in late 1972.



CROSS SECTION



LONGITUDINAL SECTION



Church Park

With a loan of \$19,035,000 the Massachusetts Housing Finance Agency has set in motion the Development of 508 units of low and moderate rental housing on the west side of Massachusetts Avenue next to Symphony Hall.

The new development, Church Park, designed by The Architects Collaborative of Cambridge, will be located in the Boston Redevelopment Authority's Fenway Urban Renewal Area and adjacent to the new Christian Science Center. It is part of the Development Plan of the First

Church of Christ Scientist. It will be the largest single apartment building in Boston.

Church Park will contain 22 studio, 416 one-bedroom and 70 two-bedroom apartments. Area residents whose incomes meet the qualifying levels will be among the first to have an opportunity to occupy the new housing.

At street level, Church Park will provide convenient shopping in 75,000 square feet of space designated for commercial purposes. 550 cars will be accommodated in an underground parking garage and in a five-story parking building. In addition, a post office and supermarket may be included.

The contractors are John A. Volpe, Inc. and HRH Construction, Inc. Pre-cast and reinforced concrete and large glass panels for windows will be some of the construction materials. Edison steam will heat the apartment building. One of the direct causes of air pollution will be eliminated by the use of solid waste compacters instead of incinerators.

ON THE DRAWING BOARD

Homestead Hotel Addition

Designs, plans and specifications are being prepared by The Providence Partnership, a Rhode Island architectural firm, for an addition to the 75-year-old Homestead Hotel in Hot Springs, Va.

The new complex will include a 200-unit guest room wing, large convention meeting room, swimming pool, bath house, new entrance road, terraces and landscaping.

The convention center will include a room large enough to seat approximately 1,150 persons and provides flexible display and entertainment areas. Completion is set for the spring of 1973.

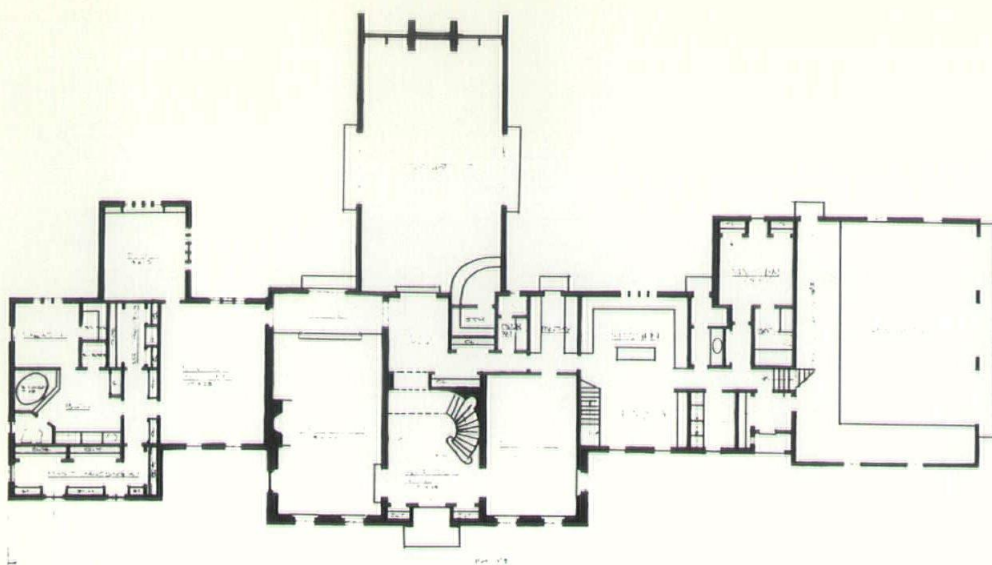


TAMBONE RESIDENCE

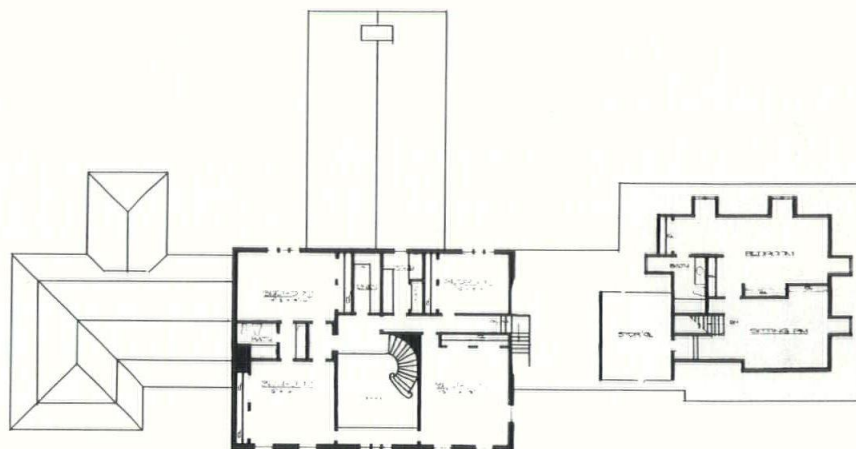
Winchester, Mass.

Royal Barry Wills Associates — Boston

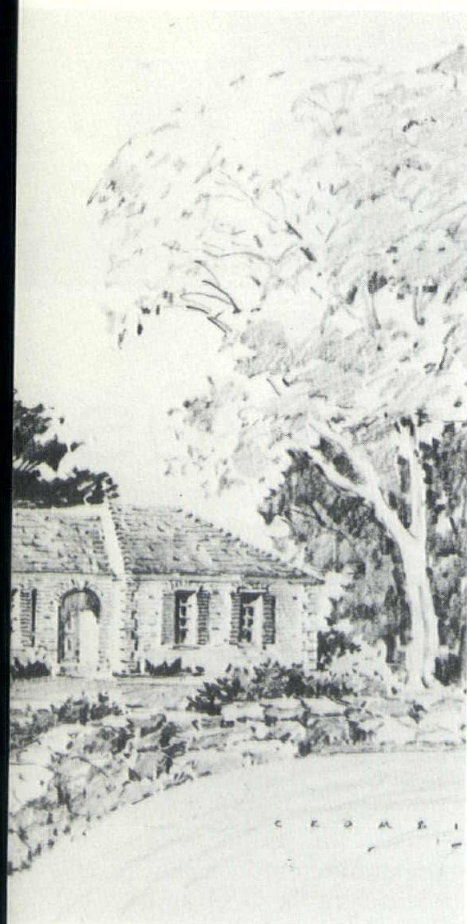




First Floor Plan



Second Floor Plan



THE site of the residence for Mr. and Mrs. Antonio J. Tambone, designed by Richard Wills of Royal Barry Wills Associates, Boston, rises gradually from a quiet suburban street. The area is lightly wooded and a perfect setting for this rambling whitewashed brick house.

The overall design reflects the influence of a French Country house with its hip roof and long arched windows.

Contrary to the New England tradition, the entire first floor is concrete slab on grade.

The basic planning requirements were privacy for adults and children, as well as room for entertaining large groups which is a common occurrence.

The master bedroom wing with

its study, bedroom, dressing rooms, bath and exercise area affords complete privacy for the parents when peace and quiet is desired or required. The college age sons will occupy the bedroom sitting room suite which is completely separate from the other second floor bedrooms. The two daughters have their own bedrooms with a connecting bath which affords the privacy teenage girls like, particularly as a fortress against the onslaught of the younger brothers.

Large and informal gatherings will naturally gravitate to the Rustic Room with its studio ceiling, hand planed beam trusses, huge fireplace and walls of oak panelling and hand troweled plaster while formal entertaining will be in the living room.



CHRISTOPHER COLUMBUS

THE Christopher Columbus School in New Haven, Conn., recipient of an Honor Award from the U. S. Department of Housing and Urban Development, is an elementary (K-4) school designed by architects Davis, Cochran, Miller, Baerman, Noyes, AIA, for an urban community with a capacity for 490 pupils.

The winning entry in the Project Design category was designed to meet strict requirements of an educational program resulting from a thorough study and series of reports by the Superintendent of Education and an Educational Consultant. Object of the plan was virtual replacement of the city's outmoded educational plant with

new facilities better scaled to serve present and future needs of the city. The following paragraphs are quoted directly from the city's architectural program:

"Because of the limitations of these urban sites as to size and character the site plan for each primary school should be developed with particularly careful attention to the following:

1. Sufficient outdoor play area
2. Adequate parking facilities for staff and visitors
3. Proper location of all service facilities so that there is no interference with the instructional program
4. Safe and adequate walk areas for access to the school

5. Location of the building to reduce to a minimum the street noise in classrooms and other instructional areas

6. Safe and adequate pick-up and delivery areas for pupils who might be transported to school

7. Effective use of landscaping, not only for aesthetics but for separation of outdoor play areas for different types of activities.

"The Task Force proposed that the buildings for the primary schools not be predicated or shaped around a specific teaching organization and method that may change or become obsolete in a matter of years. It did, however, recommend and require flexibility so that new teach-

HONOR AWARD IN HUD DESIGN COMPETITION

Interior partitions are cement masonry units, painted, and the floors in the main areas and upstairs corridors are carpeted. Most other areas have terrazzo floors.



SCHOOL

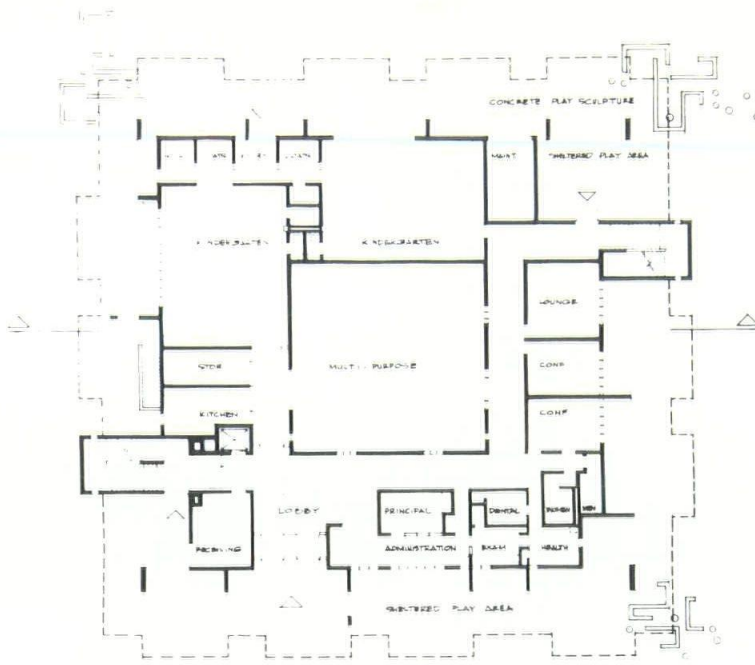
New Haven Conn.

*Davis, Cochran, Miller
Baerman, Noyes, AIA
Architects — New Haven*

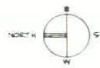
ing methods can be incorporated and used to the benefit of the children of New Haven.

"Centrally located within the school should be library facilities, small conference rooms for use by teachers, social workers, psychologists, testing personnel, a workroom for teachers for lesson preparation, duplicating, art layouts, etc. This area should also have a small carrel for private study and





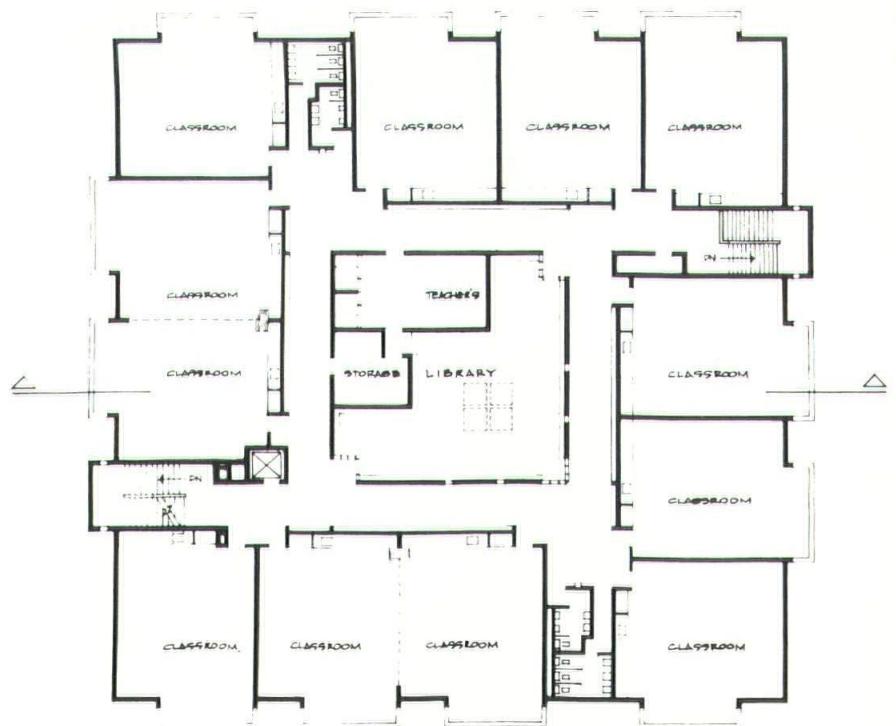
On the First Floor (left) are small conference rooms for use by teachers, social workers, psychologists and testing personnel. Principal's office, Health Room, Reception Area, and playroom for physical education form a central core of common facilities shared by all classes.



FIRST FLOOR PLAN



Centrally located on the Upper Floor (right) are library facilities; a workroom for teachers for lesson preparation, duplicating, art layouts, etc., and a storage room for teaching aids and audio-visual materials.



UPPER FLOOR PLAN





Natural illumination has been carefully adjusted to the sun's angles. The north windows, receiving little direct sunlight, are large. South windows are of medium size because the south sun is high in the sky. East and west windows receiving direct, low sunlight, are small.

work by the teachers. There should also be a storage room for teaching aids and materials for audio-visual, etc., for storing items that come from a central instructional materials center of the school system or, because of their frequent use, are a permanent part of the school equipment.

"Also centrally located should be the Principal's office, Health Room, Reception area, and play-room for physical education, forming a central core of common facilities shared by all classes. In certain schools the Principal's office and administrative space requirements may be modified to provide for greater flexibility in providing for different patterns of administration.

"The design of the building should reflect careful attention to such matters as sun control, heat and cold, ventilation, and to problems of acoustics, room darkening, glass breakage, low maintenance materials, etc. The plan should provide for a simple and easily functioning school plant, adapted

to its site. The elementary schools, as a basic part of the neighborhood school concept, should have a warm, friendly and pleasant atmosphere. A superior environment will enhance the educational process, and this calls for special attention to the aesthetic atmosphere of the building, to such matters as scale, color, texture, spatial composition, etc."

In addition to meeting the above program requirements, the design was modified during construction to achieve safety for and usability by the physically handicapped.

The entire structure is of tan-colored poured-in-place concrete. Exterior surfaces are cast against random width boards. Interior surfaces are painted. The interior partitions are cement masonry units, painted, and the floors in the main areas and upstairs corridors are carpeted. Most other areas have terrazzo floors.

Each classroom has its own monitor. In addition to containing windows and skylights, each monitor contains an individually-controlled

unit heater and ventilator. Exterior walls are warmed with linear convectors, and interior areas are heated and ventilated by central air handling units. The heat source is oil fired hot water boilers, which, being two in number, permit maintenance without shutdown of the entire system.

Artificial illumination at a high level is provided throughout the school. Natural illumination has been carefully adjusted to the sun's angles. The north windows, receiving little direct sunlight, are large. South windows are of medium size because the south sun is high in the sky. East and west windows, receiving direct, low sunlight, are small. All natural illumination can be excluded by means of draperies.

The area of the building is 30,952 square feet and the total cost of construction was \$798,280, giving a per square foot cost of \$25.79. Outside there are grass play fields, concrete play walls, and in inclement weather, play areas under the overhangs.

A New Concept in Patient Room Design

Ritchie Associates, Inc. — Boston

AN innovative new patient room created on the basis of psycho-social considerations has been under development for utilization in the planned Continuing Care Unit at The Cooley Dickinson Hospital, Northampton, Mass. The room, which looks like a pleasant studio apartment, is the result of a team effort by medical, administrative, and design specialists to integrate known human responses to shape, color, size and tactile and acoustical conditions into a positive therapeutic environment.

The hospital's architects are Ritchie Associates, Inc., Chestnut Hill, Mass.; Wendell Morgan, AIA, is project architect. Antranig Der Marderosian Designs, Inc., Boston, Mass., collaborated on interior furnishings and color specifications.

A completely detailed and coordinated mock-up of the room was constructed in an existing building by Cooley Dickinson personnel for testing and evaluation by staff and visitors. Not at all resembling the typical unrelieved white cube with predictable furnishings, the first-time viewer takes a few seconds to convince himself that what he is seeing is indeed a hospital room.

The feeling is contemporary-exposed natural wood, bright colors, works of art, and modern print fabrics and furniture. (The room will be fully equipped to handle the acutely ill also.)

Controlled illumination highlights the room's subtle sculptural interest and restrained angles — gradations of lights and darks help the eye to move around the room and make the space visually exciting.

Cooley Dickinson, founded in 1886, is a 280-bed hospital serving 100,000 residents in Western Massachusetts. Administrator William T. Lees, Jr. and assistant administrator Robert J. Robertson agreed with the designers that the standard patient room was not relevant to the long range aims of the planned Continuing Care Unit. "Why put a patient who has suffered a stroke and needs weeks of therapy in a high-cost acute care unit? We want to encourage normal activities . . . dining areas instead of meals in bed, and lounges and recreation rooms," Mr. Lees explained. "One RN, assisted by LPN's and aides, can supervise an entire floor of 18 private and 10 semi-private rooms. Patient care can be provided at a cost approximately 25%

Bedside controls and storage are in wall-hung units on either side of electric bed; recessed light over bed is angled to throw soft illumination into the room rather than washing the wall, and makes a neater composition behind the bed. Single standard four-foot door serves both room entrance and as a bathroom door. This is a full-scale mock-up, installed on hospital grounds since fall, 1970.

less than acute care facilities . . . up to 1/3 of our current patients would qualify for a Continuing Care Unit now," he added.

Children, as well as adults, will be admitted to the planned unit; materials and colors found in the home, such as the vinyl flooring and laminated plastic surfaces, will help to put youngsters (and adult patients and visitors generally) at ease. Mr. Morgan, the young vice president of Ritchie Associates who developed the 11'6" module organized the space around the human factor followed by the equipment.

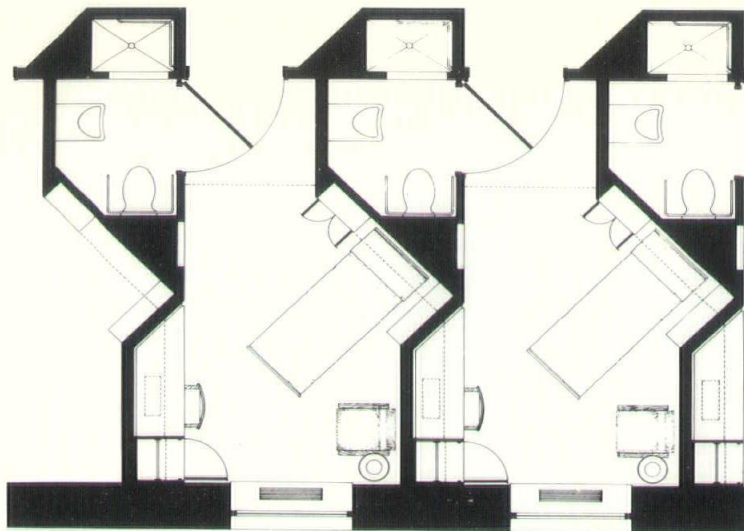
"The usual pattern is to design the room first, then bring in the equipment, and finally fit the patient in," said the architect. "Cooley Dickinson's unit was conceived as a self-care facility; the more inviting, relaxed and non-institutional it looks, the better it will work."

Even the hallways will look different. A 2 1/2' angled set-back will form an entryway for each room and add interest to the corridors. The TV, mounted on a shelf over the recessed writing desk, can be seen equally well from the comfortable lounge chair or from the bed angled toward the window. Cards and greetings are displayed on a mounted recessed cork panel. Built-ins and wall-hung elements give the room a unified appearance. The bathroom will accommodate a wheelchair.

Respondents to the two-page "Opinionnaire" gave the room an overwhelming vote of confidence. Some thought that putting together so attractive a room must certainly be a costly proposition. But the architects and hospital administrators support the "good design is not expensive" theory, and believe that the final expenditure will be on a par with conventional patient rooms. Officials hope to have the building operational within three to four years.

The new room design concept can be adapted to other projects, Ritchie Associates believes. The 62-year-old architectural and engineering firm specializes in the design of hospitals and health care facilities; a consulting branch, Ritchie & West, has offices in Ft. Lauderdale, Fla.

Mr. Der Marderosian, a designer and planner has created interiors for offices and schools as well as hospitals. He has also designed furniture and furnishings items in current production.



Typical private patient room slated for the new Continuing Care Unit is on an 11'-6" module. Architect Wendell Morgan, AIA, a vice president of Ritchie Associates developed the building scheme, which directs the patient into a series of positive responses to his present environment within the building. Patient will have access to room via 2 1/2' set-back off of hallway, through low-ceilinged vestibule, and into "open plan" living space.



For their full-scale mock-up of a typical private patient room, the architects and designer discarded the old techniques of establishing the room's boundaries and then fitting the equipment and lastly the patient into it. Mounted cork board is recessed, as is TV (placed for viewing from lounge chair or bed). Full length storage cabinet and vanity are covered in brown matte finish laminated plastic.

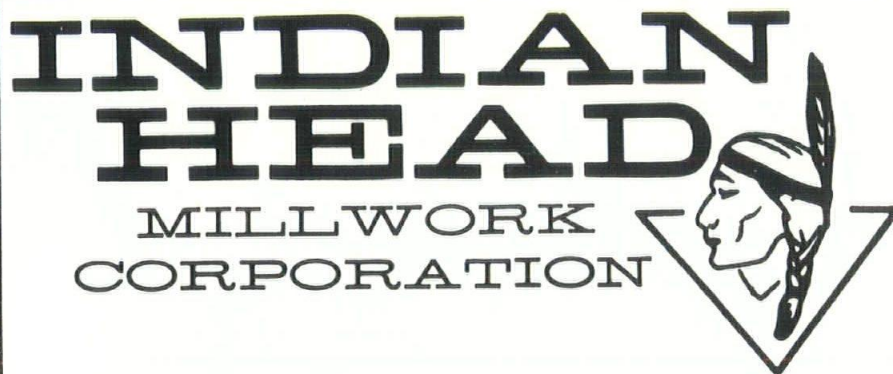
Notes (Continued from page 11) (revised edition) 1962).

Early American Architectural Books

Research Publications has announced the publication of *Early American Architectural Books*. This project, available on 35mm microfilm, offers complete copies of all significant editions of books listed in Henry Russel Hitchcock's definitive bibliography, *American Architectural Books Published in America Before 1895* (Minneapolis: University of Minnesota Press

In addition to their importance to architectural historians, these books should prove valuable reference sources for those interested in American studies. These books are the record of the artistic, cultural, social, technical, and economic development of the young republic, as seen through the records of its architects and builders.

For further information and details regarding this project, write to Research Publications, Inc., Box 3903 — Amity Station, New Haven, Conn. 06525.



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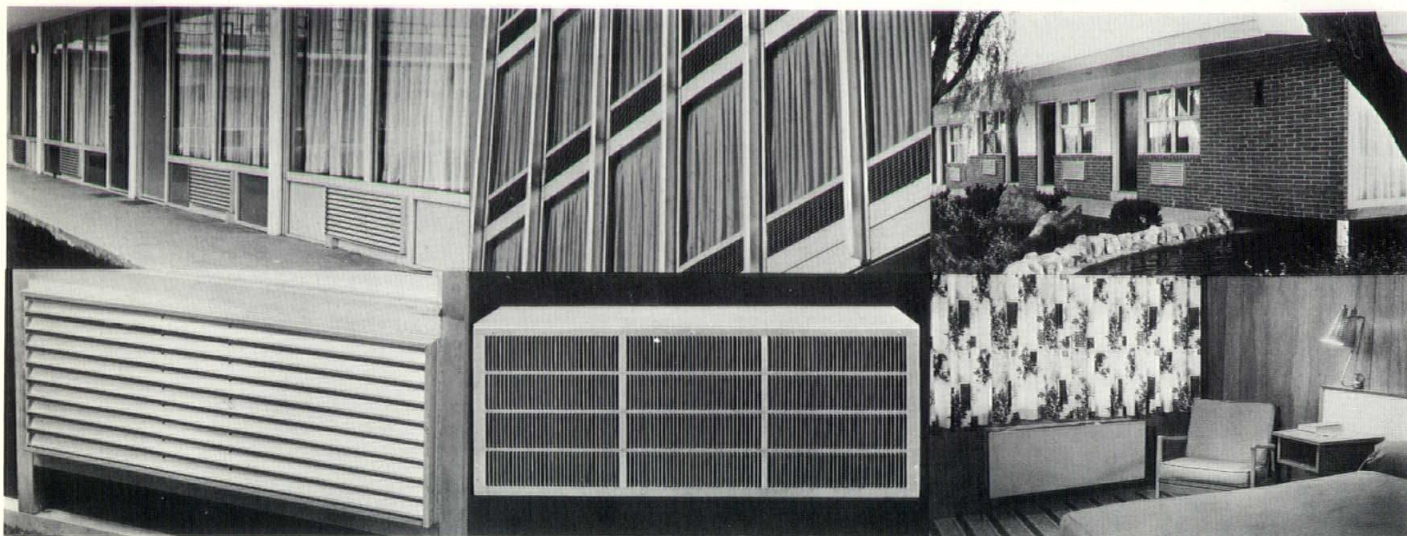
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